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The Quarterly Review of Public Relations

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PUBLIC RELATIONS EDUCATION:

WHERE WE STAND

By SCOTT M. CUTLIP ✦

PUBLIC relations education at the university level is roughly ten years old, though a few courses date back to the mid-1920s. A decade ago there were some 25 colleges and universities offering at least one course in public relations and/or publicity. Mostly the latter. Today approximately four times that number of universities have one or more courses in public relations. Today we have schools, majors, and sequences to prepare students for PR careers. However, one or two PR courses taught in journalism or business or education remains the dominant university pattern.

More than half of the formalized public relations courses are taught in schools of journalism or communications. But nearly as many are offered in schools of business. In some instances the only PR courses offered in an institution will be found in education. It is my view that public relations education must be centered in a school of journalism or communications. Here I'm talking about a pattern of PR courses designed for career training. I'm all for "appreciation of PR" courses in our schools of business, education, government, social work, etc. Provided—that such courses are taught by persons who know and understand public relations and its role in management. The more of these "appreciation" courses today's students take the easier will be the task of tomorrow's PR specialist.

I firmly believe that a program to prepare students for ultimate careers in PR must be centralized in but not confined to our schools of journalism or communications. Knowledge of and skill in communication are the prime fundamentals of public relations as it is practiced today. At Wisconsin we build a program of study in the social sciences, natural sciences, and humanities around a basic core of communications courses. We

✦ *Professor Scott M. Cutlip is in charge of the public relations sequence in the School of Journalism, University of Wisconsin. He is co-author of the textbook* Effective Public Relations.

know from 10 years' experience that this pattern adequately equips the qualified student for a successful career in public relations. In planning these programs we recognize the interdisciplinary requirements of public relations and keep the program flexible to meet the varying career goals of our students. Genuine *two-way* communication is the nub of effective public relations. Hence, training in two-way communication must be the nub of public relations education. The foundation of this program is, and will remain, a broad array of liberal arts courses.

That such matters are still a source of debate and dispute simply reflects the immaturity and fluidity of public relations though the practice is a half-century old. Given the ill-defined status of the profession it serves, little wonder that public relations education is still uncertain and experimental. As Dean Melvin Brodshaug has pointed out: "As the field of public relations becomes more clearly defined, all educational institutions offering this discipline will find it possible to sharpen their training program. None of us can go far on our own in advance of the profession, but we can help the profession to advance." On this most teachers agree.

We have arrived at this stage of public relations education by each teacher feeling and fumbling his way along in frustrating isolation. What progress we have made has come through trial and error and often against strong opposition from within and disinterest from without. It is time to get a consensus on where we are; on where we ought to be headed.

Expansion in Past Decade

Over the past decade there has been a steady expansion of professional public relations courses, sequences, majors. This development has paralleled the mushrooming of public relations practice in industry, government, social work, and other fields. This growth has come in direct response to the needs of our society as reflected in the market place for college graduates. This expansion has come with little planning. Expansion of PR courses has come on an isolated institution by institution basis with little collaboration among the teachers themselves or between the teachers and practitioners of PR.

And unless we believe that public relations has the potentiality of a profession our discussion is pointless. Because if it is nothing more than a trade and capable of becoming nothing more than a trade, then public relations has no place in university education. Trades should be taught in trade schools; not in universities devoted, among other things, to the pursuit of knowledge and professional training.

Most of us will agree, I think, that public relations has the potentiality of a profession. Most of us will agree, too, I think, that it has a long, long way to go before it realizes the potentiality of a profession that is inherent in its role in our democratic society. And public relations cannot, ever, become a profession without university training and research. This many of its practitioners need to recognize more fully.

Nor can it become a profession through an aimless proliferation of narrow, glorified publicity courses or warmed over social sciences taught with a public relations slant. Let's leave the fragmentation and emphasis on techniques to the Educationists. They're the pros in this academic leaf raking. Nor can university training contribute to a profession if our courses are taught uncritically by apologists for the quacks and crooks who parade under the public relations banner. It is my personal impression that the defensive attitude which characterizes practitioners has seeped into much of our teaching. Nor can we in universities contribute to the growth of a profession by a sterile rehash of the tiresome platitudes which fill public relations books, speeches, and conventions of practitioners. Nor can it be taught by teachers who know PR only from textbooks. Both the teacher and the practitioner have much work to do if we are to build towards a profession.

Elements of a Profession

Perhaps it would provide a helpful backdrop for our discussion to review some of the basic elements and obligations of a profession. In the words of Lawrence Appley: "A profession is an activity requiring extensive and intensive preparation for the rendering of a highly specialized service. It is based upon specific and well established principles and philosophies. It requires certain inherent skills and capabilities which give it the elements of an art. It requires the application of established techniques and methods required of a science. It requires a strong motive of public service. The development and progress of a profession demand the establishment and maintenance of research, formal instruction, internship, concentrated practice; objective evaluation of results and progress; and exchange of experience through professional association."

Using this yardstick we ask:

- Do we have the requisite extensive and intensive preparation for public relations?
- Have we spelled out the specific and well established principles and philosophy in public relations?

- Do we have the methods of a science in public relations practice?
- Are its practitioners, as a whole, imbued with a strong motive of public service?
- Do we have the organized, intensive research required for a profession?
- Do we have the internships Appley suggests?
- Do we have means of measuring, objectively, results and progress?
- Do we have the full and candid exchange of experience through professional association we need?

Your individual answers to these pointed questions should persuade you that there is much to be done—by teachers, by researchers, and by practitioners — if we are to build a profession out of what was once crude and crass press agentry. These questions make it abundantly clear that we in universities must play a major role if public relations practice is ever to move toward professional stature and status. We must supply, in large part, the extensive and intensive preparation. We must contribute, through research, to a definition of principles and an articulation of philosophy. We must imbue its future practitioners with a strong motive for ethical public service. We must provide, in large measure, the research the field desperately needs. We must find ways of measuring, objectively, the results of public relations work. We must contribute to the exchange of experience through our writings, our speeches, and our professional associations. We in the universities, by and large, have fallen as far short of these obligations as have our brethren in the field. It is time we did more. And in the doing we need and deserve the support of the growing body of public relations practitioners across the land.

If public relations is to become a useful profession serving the public interest there must be a lifting of sights and a redress in emphasis in its practice. To accomplish this, public relations needs ethical men and women equipped with something more than a few years' newspaper or advertising experience and "contacts." Of such men and women we have too few. We in the universities can do much to find, recruit, and train such people. Publicity disseminators we have aplenty. Most PR people are still recruited from newsrooms and advertising agencies. This accounts for the distorted emphasis on publicity, for the shortcomings in the other and equally important aspects of public relations. This is not to deny nor deprecate the value of mass media experience. It is helpful—but, alone, it is not enough.

Tomorrow's PR Specialist

Tomorrow's PR specialist must be broadly trained in the social sciences and equipped to use the tools of these sciences if he is to be a communicator rather than a disseminator. This is our job. If public relations is to become the responsible, useful profession that our democratic society requires for its functioning, public relations must be pushed toward professionalism. This requires that it be underpinned by a strong program of university training and university research. Recognition of this requirement needs to be more fully understood by teachers and practitioners alike. In this direction lies the hope that public relations will measure up to the task which an interdependent, complex, and segmented American society has created for it. ●

Council on Public Relations Education

The article "Public Relations Education: Where We Stand" grew out of a public relations roundtable held at the annual convention of the Association for Education in Journalism at Northwestern University August 28. A practical result of this meeting was the formation of the Council on Public Relations Education, the first formal organization of PR education. Professor Cutlip was named chairman and the other members are Dean Melvin Brodshaug, School of Public Relations and Communications, Boston University; Dr. Fred E. Merwin, Director, School of Journalism, Rutgers University; Professor L. J. Hortin, Director, Department of Journalism, Ohio University; and Dr. Donald W. Krimel, Department of Journalism and Public Relations, University of Maryland.

The immediate objectives are:

1. To promote a fuller exchange of information and ideas among the approximately 100 teachers of public relations courses in the hope of—

a. Strengthening course content and improving instructional techniques.

b. Building sounder, better balanced sequences using the communications, social science, and humanities courses which are available to students.

c. Extending the knowledge of public relations principles and practice by encouraging and publicizing research.

and

2. To promote closer consultation and collaboration with the profession through its organizations in the hope of—

a. Developing sources of research support for PR.

b. Working out a program of apprenticeships for students.

c. Working out a program of summer internships for PR teachers.

d. Providing a platform for guiding the PR field in the direction of professionalization.

WHAT EVERY PR MAN SHOULD KNOW . . .

ABOUT FREELANCE WRITERS

By MORTON M. HUNT ✦

TO PUBLIC relations people—as to virtually everyone else—the writer is an odd character. By reputation he is temperamental, flighty, shy, torn by inner doubts and the imperious demands of his art. The stereotype of the writer is a pipe-smoking egghead who moons about at cocktail parties, ever ready with a scathing and cynical comment on Life—with a capital L.

Perhaps, if you are talking about the Great Writers, that may be an apt description. More likely, it applies to those who are would-be writers, Great or otherwise. But there is one highly important kind of writer it does not fit: the free-lance magazine writer.

He is, by and large, normal. He is business-like, highly professional, comfortably paid. While he may not burn with a hard, gem-like flame, he manages to cook up—on the little burner which is his own—about 50,000 words or so each year which are read by tens of millions of people—an audience his more arty confrere would envy.

Why is all this of interest to the public relations man? Because the free-lance magazine writer is the man through whom the public relations man can best filter his wares if he has hopes of seeing them appear in the mass circulation magazines — still the single most important medium of public education.

Let's look at some facts about the professional free-lancer. Of the 16,000 Americans who, according to the *Statistical Abstract of the U. S.*, are "authors," only a few hundred actually are free-lance magazine writers. As far as can be estimated, perhaps not more than 250 persons earn their entire living by writing non-fiction for magazines.

This small body of men and women, working for many periodicals during the course of the years, has a prodigious and cumulative effect.

✦ *Morton M. Hunt is president of the Society of Magazine Writers.*

They turn out, probably, between one-third and one-half of *all* articles that appear annually in the mass consumer magazines.

And if you consider only articles of interest to public relations people—the industry story, the business success piece, the personality profile, the medical and public-welfare articles—their percentage is significantly higher. Take a good look at the bylines on articles about business, travel, clothing, human relations, mental health, community welfare, etc.—you'll find the same names repeating themselves again and again. These people are the hard core of the free-lance fraternity.

The Professional Free-Lancer

Unlike the sometime writer, or the novice, the professional free-lancer works in a special, business-like fashion. For one thing, he never approaches his typewriter without a definite go-ahead on an article idea from a magazine editor. (Often this go-ahead involves a guarantee of minimum payment whether the story works out or not.) As a result, a great part of the free-lancer's time is devoted to querying editors with story ideas—no small part of which derive directly or indirectly from his public relations contacts.

Every writer has only two assets: his time and his ideas. Anything that saves him time and gives him ideas is welcome. That's why most free-lancers welcome public relations people who have good ideas to suggest—and who go about it in the proper way.

The first point of contact between free-lancer and public relations man is the "idea." All too often, unfortunately, this is also the first point of friction. I said just now that a free-lancer's assets are time and ideas. Ideas are easier to come by, usually, than time; there are lots of ideas, but only 24 hours in a day. So the free-lancer begrudges every moment he is forced to waste on non-productive chores, or non-productive research.

To be invited to lunch—even with an unlimited supply of Martinis—is bitter gall for a free-lancer if all he gets from the PR man is a rambling series of uninteresting facts the latter hopes may "turn into something for the *Post*."

To hold out to a free-lancer the promise of a "good article," and then to deliver him a batch of hackneyed releases about a client who is basically dull, is the quickiest way to lose his loyalty.

At this point you may say, "Just who *is* this guy, that we have to be so careful about handling him? How important is he, anyway?" Well,

from the editors' viewpoint, he is most important. The editor learns to know and respect a free-lancer's judgment on what makes a story. Hence, when a free-lancer comes to him and says, "Joe, there's a nice little piece in this ABC Company" (or hospital, or fund, or what-have-you), the editor is much more inclined to agree—or at least to keep an open mind—than if the same suggestion were made by a professional representative of that company or institution. Furthermore, the editor knows that even if a public relations man has a good story, a free-lancer is more likely to bring creative thinking—from the magazine's viewpoint—to the job. For he is trained to see fresh angles, ingenious approaches, the exciting anecdotes that really make the story fascinating, and perhaps most important of all, to furnish detachment and honest reporting.

How can the public relations man get the writer to carry the ball for him?

Three Qualities of a Story

Fancy releases and a packet of photographs are of little avail. "Pressure" is of even less use. A story is just what the word implies: a real *account* of an institution, a man, or an event which possesses at least one of these three qualities: 1) national importance or significance; 2) elements of struggle, conflict, contest, or drama; 3) anecdotal enrichment and entertainment value.

You waste a writer's time with the story of a local banker, be he ever so virtuous, unless there is in that story some element of importance, narrative, or entertainment that will attract the attention of several million people all over the U. S. The banker must be human—must have achieved something with which the reader can identify. The smooth-sailing corporation, the successful charity may be impressive and worthy, but if they are not pulse-stirring, they're rarely for magazines. And above all any story must lend itself to narration, in the form of anecdotes or little sub-stories of plot, suspense, and humor, which make the current nonfiction article so dramatic a form of creativity.

The public relations man who does not grasp these essentials is likely to flood the writer with dull discourses on ideas which can never make a national magazine, which are worthy but dull, dull, dull. If he does this, he is alienating a man who can be his best business friend.

Let's assume a story has been found that *is* a possible candidate for magazine publication. What next?

The writer will want as much background information, as many anecdotes as possible, so that he can write a competent query, or outline. At this point, the writer and the PR man should clearly agree on two things: exclusivity and promptness.

No idea is worth much to a writer if he knows that half a dozen other writers have also had it given to them. Nothing makes a writer feel more foolish than to suggest an idea to an editor, only to be told: "You're the fourth guy who mentioned that this week! Some PR guy putting on the pressure?"

So you must give a writer some exclusivity on the idea. That means that for an agreed-on period, usually a month or two (though it can be shorter if the story is pegged to some time element like an anniversary and the public relations man needs more freedom of action), the idea "belongs" to this one writer. At the end of the period, the PR man is free to repossess the idea and sound out other writers.

Conversely, the writer who is given an exclusive on an idea has a responsibility to the PR man to put up or shut up within a reasonable time. The professional writer respects this obligation. He does not sit on an idea forever, blocking use of it by the PR man or by other writers.

The PR Man's Function

Let's say the writer's outline has succeeded in getting an editor's go-ahead. It is now the PR man's function to make the story available to the writer. This involves several things:

1—It means educating your client to the fact that a magazine article does not result from one casual lunch with a writer. The writer may be around for a week or two, or even three, of dogged research, seeking for facts that will be solid flesh for the bare bones of his outline. The client must be willing to stand this gaff. Presidents who want to be in *Life* or board chairmen who dream of landing in the *Reader's Digest* must not be allowed to think that a few pompous platitudes will do the trick. The writer needs full access to his subject; the subject must be willing to be pulled apart and cross-examined for as long as it takes.

2—It means hands off as far as censorship is concerned. No professional free-lancer allows his copy to be "checked over" by a public relations man, except for factual accuracy. Too many clients expect all articles to be full of sweetness and light. They are infuriated when they read in a manuscript that they are "paunchy" or "balding," or that their company had a

history of bad labor relations, or that the government once cracked down on them in an anti-trust action.

But these are all facts, all part of the picture. The writer calls his shots as he sees them, and expects to tell the truth. "But he's murdering my client," you're likely to wail. Well, if your client is capable of being "murdered" that easily, probably you shouldn't have put him up for grabs in the first place. Many writers, as I said, will permit a client or his representative to check a piece for factual correctness. But no good writer will permit his interpretation of these facts to be tampered with.

Helping the Writer

Sometimes a writer will ask for help with his research. It varies with the scope and difficulties of the story, resources of the client, etc. Usually a writer needs a PR man to line up the initial grab-bag of anecdotes and background for use in the query; then he ferrets out the rest of the material himself. If there are elements like statistics or historical material involved, he may ask the PR man to help him collect this information. By and large he expects the PR man to be his appointment-maker and way-smoother; he expects that when he arrives for his appointment with the client, the client will know who he is, why he's there and, in a general way, what he wants in the way of information.

The writer does not expect the PR man to do his work for him.

And he does not expect—indeed, does not want—the PR man to hang around while he is working. You'd be amazed how many interviews have died a-borning because an over-zealous PR man was being third party at a tête-a-tête.

The free-lance may spend anywhere from a week to a month working on your article. Is it worth his time? Ordinarily, yes. Free-lancers are well-paid. A story in a major national magazine will pay him from $1000 to $2000, on the average, varying with the market, the writer's previous price, and the importance of the story. The professional free-lance sells from 10 to 20 such articles a year.

As a general rule he does not expect, therefore, to be paid additionally by the client or the public relations man. As a matter of fact, if he does accept any money from the client or the PR man, he is honor bound to tell his editor so. The reason? Cash payments have a way of turning into pressures, subtle or otherwise, that may cause the writer to shade the facts in his story. Members of the Society of Magazine Writers—which I'll

talk about in a moment—are specifically bound by their Code of Ethics to report any such payments.

But there are, of course, exceptions to this rule. Frequently a public relations man will not be sure whether his client is a story (or has a story). He may ask a writer to find out. This may involve hiring the writer on a consultant basis for a week or so, during which time the writer's only job is to research the story to satisfy himself as to the possibilities of the article. This kind of fee is quite legitimate. Some successful writers will do no preliminary work on a doubtful story idea without such an arrangement, for otherwise the loss of the time involved is prohibitive.

How much should this fee be? That is a bargaining matter between writer and client. Some members of the Society of Magazine Writers report that most of these arrangements end up with a day-by-day fee, usually in the $60 to $100 a day range.

Sometimes a writer gets paid by the subject of an article after the article appears, as a gesture of appreciation. It is a dubious practice, at best. The hope that he may win a bonus for a successful piece may bias the writer's judgment. And this results in a less-than-honest—and less-than-good—story.

There are other areas in which writer and public relations man must work out solutions for themselves. For instance, suppose a writer can't get a go-ahead on a piece but is so personally fascinated with it that he wants to try it on speculation? What about his travel and living expenses? In some cases it may be legitimate for the client to pick up this tab, if he wants to.

Fee for Reprints

On reprints, a slightly different situation exists. Too often the subject of an article will purchase several thousand reprints from the magazine for use in merchandising, publicity, etc., without recompense to the writer. The Society of Magazine Writers has taken the stand that the writer is entitled to additional payment, per reprint, for this usage. A fee of one cent per reprint will almost never be a hardship to your client, yet it is a welcome additional piece of income to the writer, and is his legal due, since he usually retains all rights to his work, except first magazine use.

After all is said and done, the fact remains that writer and public relations man are a team. When they work together fully and frankly, the results are usually excellent. Some of the best magazine stories have developed from a PR man's insight and enthusiasm for a story, and his relations with a creative magazine writer who nurtured and developed the ger-

minal idea into a finished article. If the bridge between the writer and publicist is strengthened, both sides will benefit.

The Society of Magazine Writers

The Society of Magazine Writers has worked for several years toward this end. A guild of about 125 of the outstanding free-lance journalists, the Society has for the past three years conducted annual symposia for editors, writers, and public relations people at which the very points in this article have been discussed. Much progress, we think, in good relations has resulted.

Recently the Society inaugurated a Referral Service. Its purpose is to provide those public relations people who are in search of writing talent with writers suited to the job at hand. The Service can be a useful tool in the public relations man's kit. Through it, he can reach a pool of professional writing skill. (The Service can be contacted in care of the Society of Magazine Writers, 520 Fifth Ave., New York City.—Ed.)

But above and beyond the personal advantages that can accrue from wise writer-publicist relations, there are broader achievements possible: those of bringing to millions of Americans the facts about the important and interesting developments that are taking place in the world. And in a world where each new day brings a thousand changes into the lives of men, no function is more vital or more rewarding. ●

PUBLIC RELATIONS PROBLEMS OF AUTOMATION

". . . the public relations problems of automation—or better, the problems of the public relations profession in this period of rapid technological transformation—are many-fold.

The first problem is to understand the natural fears of people and their uncertainties about what automation is—and what it isn't.

The second problem is to be able to provide simple, honest, and understandable information about the nature of this technological change—or "revolution" if you will—and to interpret, for public discussion and deliberation, the probable impact of automation upon our social, economic, and family patterns of living, and upon our moral and intellectual values. This impact must be straightforwardly presented in terms of the serious problems of social, economic and political adjustment which we must recognize and face, as well as in terms of our hopes for a life of greater prosperity, greater enjoyment of life's values, and more freedom from drudgery which automation holds out for us. But the hopes will come true only if we can solve the serious problems.

The third public relations problem is to point out to all the parties concerned (management, labor, and public agencies), and to get them to accept their individual responsibilities in this situation. . . .

Meeting this basic demand for accurate information will lead us to do the necessary broad-gauged planning to cope with an "automatized" industrial economy. The planning must be carried on at all levels—labor-management, community, national and even international. . . . "

—Albert J. Hayes, *President*
International Association of Machinists,
American Public Relations Association
12th Annual Conference

A Small Town Editor Comments . . .

DO PR PEOPLE KNOW THE FARMER PUBLIC?

By James E. Foster ✦

I PUBLISH a small town weekly in central Illinois farm country. The public relations directors of a number of organizations that want to influence the farmer know me, and regularly send me their handouts. Sometimes they buy advertising space to tell their story.

Like other publishers, I am glad to get the advertising, and I do not object to the handouts. But often I wonder whether my fellow small-town publishers use those handouts for any other reason than that they are convenient space-fillers. Whatever merit they may have, they are not likely to influence the farmer's thinking.

Why? Because the typical handout aimed at the farmer today is ineffective. It takes no account of the farmer's economic motivation, or worse, incorrectly appraises it. That motivation need be no mystery to any reasonably intelligent public relations man or woman. It can be determined by a consideration of the economics of the farmer's day-by-day operations.

While I do not suggest that a simple formula can be devised, since farming is still largely an individualistic enterprise, still, Tobacco Road and the King Ranch have something in common and both are a part of American agriculture. Farmers all—the tobacco grower in Connecticut, Virginia, Wisconsin, and the Northern Illinois dairy farmer or the California grape grower.

What we must seek is a common denominator to the immense divergencies illustrated in the membership of the McHenry County, Illi-

✦ *James E. Foster, a former public relations man, is publisher of the Delavan Times, Delavan, Illinois.*

nois, Farm Bureau, which includes a federal judge and the creator of a nationally-known comic strip. In other words, the modern farmer is not necessarily a character out of "Way Down East." He often is an intelligent business operator.

The Farm Stereotype

Where so many handouts fall by the wastebasket is in their acceptance of the traditional stereotype of the "farmer" as country bumpkin, cowboy, or "homespun philosopher." There is also the idea of relative self-sufficiency, the picture of the family group about the wood fire, mother at the spinning wheel, a small group producing practically all its own food, fuel, etc.

The truth is, mechanization has hit the farms as it has a number of other pursuits. In 1950, 78 percent of the farms in the United States had electricity and there were 78 automobiles (excluding trucks) and 63 tractors for every 100 farms. There are wide variations from county to county which the company with a message would do well to consider. For instance, contrast these two Illinois counties with your public relations program in mind, and you will see the differences in approach indicated:

	Johnson	McHenry
Percentage of farms with electricity	53	94
Automobiles per 100 farms	67	116
Tractors per 100 farms	41	129

Despite the variation, both areas are mechanized, and farming as compared with earlier times is a "production line" technique. The results are revolutionary in terms of everyday living. Today's farmers may buy fresh vegetables at a supermarket. I once heard a central Illinois farm adviser say poultry houses were "expensive luxuries for farmers who are not full-time chicken raisers; buy your eggs and friers at the grocery, and make your poultry houses into hog sheds."

Along with this, the farmer is far from self-contained in his production methods. He often harvests all his corn, saving none for seed; he buys his seed, modern hybrid seed to suit his soil, growing season, rainfall, etc. He buys chicks at a hatchery, and may have sold it the eggs his chicks were hatched from.

A modern consequence of these increasing mechanizations is the greater use and need for cash money. The hayseed figure of yesteryear is about as gone as the big top circus; the modern farmer you want to reach

with your PR program buys gasoline for his tractor and his truck— he buys seed, chicks, pigs, television, and Buicks for cash. He writes a check; often it has his name imprinted on it.

In effect, the modern farmer is a manufacturer of farm products. Because of the wide differences in specific areas, it is well to have a close look into the peculiarities of the territory you wish to reach. In North Carolina, for instance, about half of the "farmers" have non-farm occupations and the state has more farm units than any other in the country. Thousands of these farmers, with land under till or cattle in pasture, go to work in small plants or factories and earn a cash income. Yet they are no less farmers. Any program to click in North Carolina must take all this in; a program in Illinois might be very different, yet both would reach farmers. There is something basic between farmers everywhere, but there are also local and regional differences we must take into account to be truly effective.

Motivating the Modern Farmer

The up-to-date public relations program should, in line with the concepts developed above, consider the farmer's motivation in terms of present realities and economic practices. Too much of the copy I receive in central Illinois is well written, attention-compelling, catchy, but prepared by writers who have not taken the trouble to get the "economic facts of life" on the modern farmer.

Take, for example, the stuff railroads send out. A good part of their more general publicity is historical—all about what a great job they did during the Civil War and in helping to open up the West. Maybe its originators recall with nostalgia the days when farmers were push-overs for book salesmen and would buy multi-volumed histories with which to adorn their sitting rooms and while away Sunday afternoons in the winter.

When railroad publicity tries to influence, it is primarily concerned with truck competition and with regulation. A good case on either point can be slanted to the farmer—something about the adaptability of rail transportation to moving livestock and grain from the farm and machinery to the farm, and how these services can be facilitated with less stringent regulation. So far, I have yet to see a railroad release that discusses these matters in specific terms of the farmer's interests in shipping.

The railroads, however, are not unique in ignoring farm economy in their publicity. Right now I am looking at a release that suggests that tax laws take account of the fact that replacement costs for capital goods have gone up. In illustrating its point, it refers to a steel producer who

built a plant for $10 million in 1930, but would have to spend $64 million to replace it today. The point would have been much more effectively made had the reference been to the replacement cost of a grain elevator, a silo, a barn, or some other farm structure.

This situation is due to some extent to an unconcern with the farmer as such. It also results from the human tendency to accept the stereotype as being accurate, and yet it would seem that those who wish to reach the agricultural sections have available all the research and testing techniques used in the big population markets, the motivation studies, and so on. Why not apply some of these techniques to the important business of selling or influencing that vital part of America that initially produces such diverse products as food, tobacco, and the raw materials of a number of textiles?

We may leave it to the agronomist or the agricultural economist to determine whether or not farm production is today essentially a form of industrial production. In any event, if public relations people are going to communicate successfully with farmers and agricultural producers, they must understand what's what on the modern, 1956 farm in the area they want to reach.

In short, successful communications with farmers must be based upon a recognition of the essentially industrial character of modern agriculture. This may well call on us to re-orient the public relations approach. The typical handout now reaching farmers has him cast in a character out of folklore; while in fact, the producer we must reach is operating a commodity factory.

The modern farm producer is interested in production per machine hour, taxation, price trends, cost accounting, and transportation charges. So is the industrialist—which is precisely the point. All the factors surrounding him have made and are making the farmer something akin to an industrialist. Only in this light will a public relations program directed toward the modern farmer be successful. ●

WHO WILL LEAD TOMORROW'S BUSINESS?

" . . . the man who will lead tomorrow's business, if a specialist in any field, will be a human relations expert."

—Dr. Robert M. Wald,
Journal of American Society of Association Executives, January, 1956.

The Testing of Public Relations

AUDIO-VISUAL MATERIALS

By James D. Finn ✦

ANY comprehensive program of research designed to take part of the guess-work out of the production and use of public relations audio-visual materials can be said to involve a fairly distinguishable pattern. This pattern has slowly evolved in the last fifteen or twenty years, principally from work with instructional films, from some work with entertainment-type radio and television programs, and from some work in social psychology and mass persuasion. The research pattern, when put together from all of these sources can, at present, be said to have five major aspects: (1) audience determination, (2) pre-production testing, (3) production testing, (4) post-production evaluation, and (5) feedback of results.

The whole process of communication, as public relations people well know, is not simple. And the most complicated point in the whole process is the audience. It is relatively easy to figure out what story is to be told via some audio-visual presentation. It is, perhaps, less easy, but still possible, to get a budget to produce the material. It takes hard work and sweat to identify the proposed audience in such a way that the message has half a chance of getting home.

A few years ago Mr. William H. Whyte, one of the managing editors of *Fortune,* wrote a book called *Is Anybody Listening?.* In that book he pointed out that films, full page advertisements, and all sorts of communication gimmicks had failed management in attempting to communicate with the public and employees because management was so far afield from the concerns of the groups toward which communication was directed. To quote Whyte on advertising, for instance: "Advertising . . . spends vast sums in trying to find out the nature of its audience, yet for all its market

✦ *Dr. Finn is Chairman of the Department of Audio-Visual Education, University of Southern California.*

surveys, its conception of life frequently appears to be based less on life than on the conception of it that previous advertising has erected." [1]

If the producer makes judgments as to the nature of his audience based on what some Madison Avenue copywriter has already put into his head as the copywriter's idea of what Main Street, or the old farm, or the production-line coffee break is like, the poor producer is whipped before he starts.

The Life-Space of the Individual

As Rensis Likert, one of the top social psychologists in the country, has pointed out, each individual has what can be called his life-space. It is sometimes thought of as a series of concentric circles. In the center are those interests, needs, problems, and objects with which the individual is most involved and most concerned. Psychologically, these items are "him." They shade off gradually into matters in which he is less and less concerned. Items of information which enter an individual's innermost life-space will exert the most immediate and greatest influence. The individual looks out on the world and perceives everything in it from behind a sort of filter made of the material of this life-space. This is why, for example, you can show a man a picture of a cow and he can see it as a horse.

There are known techniques for measuring, at least partially, the life-space of individuals. Using adequate sampling techniques—and this is a research enterprise of no mean dimensions—on your target audience, it is possible to identify concerns which can be used as the basis for producing your audio-visual materials. The important thing is not to rely on what other people think your audience thinks. To quote Likert, "I do not know of a single study in which information on the life-space of a target audience obtained from experts or persons close to the target population was found to be correct when checked against direct measurements of the life-space of this target audience." [2]

The first job, then, of developing or proving audio-visual materials for public relations purposes is to adequately map the life-space of the target audience and not to rely on what someone thinks this life-space is. The research techniques are known; they are, to some degree, still crude, but they are much better than guess-work.

In the last few years, the second of the five factors in this research pattern has come into greater prominence. It is called pre-production testing. The rationale behind this approach is quite simple. Any audio-visual device—film, filmstrip, or television program—is essentially a

[1] *Whyte, William H. Jr., "Is Anybody Listening?", Simon and Schuster, New York, 1952, p. 30.*

[2] *Likert, Rensis, "A Neglected Factor in Communications," Audio-Visual Communication Review, Volume 2, No. 3, p. 166.*

medium of mass communication in its finished form. As such, with the exceptions of audience comments which the producer never hears or letters to the broadcaster which never are an adequate sample of anything, the mass media are one-way means of communication. In making a speech or proposing to a girl, one can, to some degree, adjust his approach by the reception he is getting. This two-way system of communication is known, somewhat incorrectly, as the technique of "feedback." Once a film is made, printed, and shipped over this globe, there is no opportunity for feedback. Pre-production testing is a means by which feedback can be obtained and production adjusted for greater effectiveness before the great expense of final production.

Rose and Van Horn [3] have recently undertaken a complete statement of the theory and practice of this procedure. They suggest four conditions necessary for effective pre-production testing. These are: (1) the producer's intent is clearly stated (so that it is possible to tell what to measure), (2) the target audience is specified, (3) the content of the material is complex (a stop and go sign would hardly be amenable to this type of testing), and (4) no precedent or other research already exists which would indicate that what you have in mind is workable.

Pre-Production Testing

How is pre-production testing accomplished on a film, for example, before the film is made? There are several ways to do it. Most audio-visual materials early in their production reach what is known as the story-board stage. In this stage, particularly in a film, sketches or photographs or both are arranged in the sequence from which the final production will be developed. The pre-production testing technique utilizes the story-board in one form or another. The story-board itself can be shown to a carefully selected sample or panel. Usually, however, the story-board is photographed and put on slides or a filmstrip and shown in that form to a larger, more representative sample—sometimes accompanied by a tape recording containing narration and even music.

Depending on the objectives of the research, information tests and attitude scales can then be administered to the audience and the weaknesses and strengths of the material analyzed and needed changes made. In addition, depth interviews are sometimes conducted with all or a portion of the sample, if more profound information is desired. Naturally, the construction of the tests, the handling of the sample, the conduct of the interviews must be governed by the usual safeguards associated with such research.

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[3] *Rose, Nicholas and Charles Van Horn, "Theory and Application of Pre-Production Testing,"* Audio-Visual Communication Review, *Volume 4, No. 1, pp. 21-30.*

Pre-production testing carries no absolute guarantee of satisfactory results, but it does increase their probability considerably. The technique is quite reliable. Zuckerman, for instance, found in the pre-production testing of an Air Force film,[4] that the filmstrip made from story-board materials was capable of predicting the effectiveness of the final motion picture.

Production Testing

The third factor in this research pattern, which I have called production testing, is not as distinctive a factor as the other two. I refer here to techniques available to measure results of a film, radio program, or some other audio-visual presentation during the viewing of the presentation itself. Two such general techniques exist; they could be used in combination, although I know of no such study. These two techniques are: (1) photographing the audience under conditions such that the audience does not know it is being photographed, and (2) using some type of mechanical program analyzer.

Some years ago a series of pictures appeared in *Life* magazine showing children watching a motion picture. The pictures were fascinating. They were taken in the dark by infra-red photography, without the knowledge of the children. Today, with improved infra-red film and super-sensitive regular film, it is possible to make motion or still pictures of an audience under infra-red light or under very low levels of regular illumination. The photographs—motion or still—may then be matched with the film which was run, in an effort to study audience reaction. Such a technique is quite revealing as to a film's effectiveness when coupled with depth interviews of the subjects in the audience.

The program analyzer technique was initially associated with efforts to study audience reactions to existing and proposed radio programs. Essentially, all program analyzers are machines which record audience responses while viewing or listening. Members of the audience push a series of buttons or turn a position switch which conveys to a central machine their reactions to scenes or sequences. The types of reactions called for vary from a two-choice (like—dislike) reaction to a six-point switch labeled Excellent, Good, Fair, Poor, Bad, Lousy. Some of the analyzers report the reactions as a sum, others report each individual's response. Experiments have been conducted with this type of equipment in which the subjects report when they feel they are learning and about how much. The profiles so obtained were checked by other means and found to be quite accurate. Twyford,[5] who has done a great deal of this work, reports that about forty

[4] *Zuckerman, John V., "Predicting Film Learning by Pre-release Testing,"* Audio-Visual Communication Review, *Volume 2, No. 1, pp. 49-56.*

[5] *Twyford, Loran C., "Profile Techniques for Program Analysis,"* Audio-Visual Communication Review, *Volume 2, No. 4, pp. 243-262.*

subjects will produce reliable results and that general indications may be obtained from as few as ten subjects.

Much remains to be done with program testing techniques. It would seem to me that the larger corporations and agencies would find this a fruitful field for experimentation. Smaller companies and groups might well contract for this type of research.* Information derived in this way would be of inestimable value in planning future productions and in developing instructions for the ultimate users of the audio-visual materials—teachers, trainers, and speakers that accompany films and filmstrips into the field.

Post-Production Evaluation

The fourth factor in the research pattern is commonly called evaluation. It really is post-production evaluation. To date, outside of some studies by the military and by educators, little systematic effort has been made to conduct post-production evaluation studies of audio-visual materials. This, strangely enough, is probably most visible in the field of public relations, where a very large share of the money is spent for production of these materials. Evaluation is the systematic appraisal of the product—field testing, if you will.

To a greater or lesser degree, post-production evaluation can be replaced by pre-production testing; post-production evaluation can also make use of the mechanical methods described above under production testing. However, systematic post-production evaluation will always be needed and usually will consist of much more than audience measurements by analyzer techniques. As Hoban indicates,[6] evaluation can make use of the experience and insights of certain groups of people, as in panel research or in the investigation of the responses of teachers and students, or it can be based on measurements of some sample population which is then compared with some norm or standard of performance.

Evaluation studies of audio-visual materials created for public relations purposes can be designed to elicit information needed to guide future productions. Again, as Hoban indicates,[7] military studies of training films covered many elements, including scope, story treatment, direction, and narration. Changes in the audience, scenes most vividly remembered, and projection of the audience into the film were all measured.

Such studies, it goes without saying, must be carefully designed. The tests and interviews have to be constructed with care, validated, and given

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* *The Department of Cinema, University of Southern California, has such facilities.*

[6] *Hoban, Charles F., "Research and Reality,"* Audio-Visual Communication Review, *Volume 4, No. 1, p. 14.*

[7] *Ibid., p. 16.*

to an adequate sample. When these conditions are fulfilled, valuable information becomes available.

Feedback of Results

The last phase of this pattern of testing audio-visual materials is the feedback of information to the sponsor, producer, director, and all others concerned with the creation of better audio-visual materials. Information so developed and used will inevitably increase the efficiency of audio-visual materials in hitting the life-space of the target audience and will make it possible to introduce elements into that life-space that will change behavior. The information should flow into the feedback channel from every stage of the pattern mentioned above.

Certain problems are associated with the feedback procedure. The first is illustrated by the use of TV ratings to judge the merit of programs. The sponsor or agency, responding to a figure which represents the measurement of a lone variable, tosses the program off the air or raises the salary of the star. This is too little feedback used too quickly. The second problem relates to the ego or egos most involved in the production—whether it be the president or the president's wife, the producer, or the public relations man who had the idea in the first place. If deficiencies are revealed or if the intuition of the producer is shown to be faulty, trouble is possible. Egos may be wounded. This situation may be avoided, of course, if a pattern of research is set up in advance, if all concerned are brought in on the planning stages and, as Hoban reminds us,[8] evaluation, and, for that matter, all testing of the audio-visual product, is not viewed as a threat but as a tool for improvement.

A final problem, which is associated with the feedback of information and the research pattern itself, is the possible attitude on the part of the sponsor, producer, or public relations man that the whole business of testing audio-visual materials is academic, costly, and not related to the real world of business and industry. Nothing could be farther from the truth.

Of course, research will not take the place of the great creative artist; but how many great creative artists are engaged today in the production of public relations audio-visual materials? And even those few that are would benefit by adequate information obtained from careful research. The majority of public relations productions do not have the benefits of the great creative mind. They would be helped immeasurably by the applications of research.

The attitude that the research pattern described here is too academic will be hard to overcome. It is part of the same attitude that causes many

[8] *Ibid., p. 17.*

industries to pay their training directors less than foremen make on the assembly line—a fine example of an upside-down value system, and a classic example of false economy. Such an attitude is based on the human, but wrong, conviction that everyone knows how and what to teach; that everyone knows how and what to communicate—in speech or film or TV program.

Essentially, the ideas presented here represent an application of certain concepts and procedures of the basic social sciences and the applied social science of education to the hurly-burly problems of public relations. To ask that they be applied immediately is probably to ask too much in view of the fact that, in spite of our continuous claims as Americans to progress, we have been slow, for example, to adapt discoveries in the field of human relations to industrial problems.

In the long run, however, I think we will end up testing all our audio-visual materials for public relations by some such procedure as outlined here. Remember Mr. Whyte's estimate of $100,000,000 per year going down the drain for materials that don't communicate. We test automobiles and toothpaste before, during, and after production to make sure they work. We can do the same thing with audio-visual materials. ●

"FEEDBACK" IN PR RESEARCH

Interviewers have long known that if you ask a man for his opinion about something, the mere fact that he is asked may change the answer. Such changes are known to interviewers in asking about such things as occupational aspiration. Goals will be changed and new ones created during the course of the interview. The status difference in interviewers may cause unconsciously falsified answers in response to questions.

This action and reaction is discussed by Nelson N. Foote and Leonard S. Cottrell, Jr. in their book *Identity and Interpersonal Competence*, (University of Chicago Press). The authors point out that it was Socrates who first said that the mere asking of questions can have distressing consequences. Even the presence of a listener to one's opinions can have an effect on the person doing the talking.

As a result of this constantly changing process, social science becomes less a collection of definite facts about human nature and society and more a description of how human nature and society came to be what they are.

This characteristic is unique in social science. In observing goldfish or guinea pigs, testing metal strength or charting chemical reactions, the presence of an observer has no effect upon the results of the experiment. But in the social sciences, as John Dewey noted a generation ago, the Heisenberg effect takes over. This effect is named after Werner Heisenberg's principle of indeterminacy in physics, which holds that, in making certain minute measurements, the taking of the measurement itself distorts the phenomenon, so that real measurement is impossible.

scanning

THE PROFESSIONAL JOURNALS

In past issues the point has been made that often the professional journals in the social sciences contain articles which are useful to PR practitioners. (See "What Do the Social Sciences Have to Offer Public Relations?" an interview with Edward L. Bernays, **pr,** *Jan. 1956, and "A Guide to the Professional Journals," Donald W. Krimel,* **pr,** *Apr. 1956). Because there are so many of these journals it is virtually impossible for the busy practitioner to review them regularly. From time to time, then, Donald W. Krimel will describe selected items which may be useful to our readers.*

Last quarter Dr. Krimel reviewed the field of psychology. In this issue he gives examples of material, containing implications for the public relations field, to be found in the professional journals of political science.—ED.

WHAT DO CONGRESSMEN HEAR: THE MAIL

LEWIS ANTHONY DEXTER, Massachusetts Institute of Technology

The Public Opinion Quarterly, Spring, 1956, Vol. XX, No. 1.

The *Public Opinion Quarterly* is usually classified as a political science professional journal. Eventually it may be listed, more appropriately, as a part of the rapidly forming new social scientific field, public communications. The Spring, 1956, issue of POQ is devoted mainly to reports of a series of studies in political communication. The reports occupy 345 pp., and virtually all of the material can add directly to the professional knowledge of the PR practitioner.

One of many examples from the issue is the Dexter piece cited above. Dexter has been a research specialist in communications at M.I.T. (Copies of his study report on the Congressman's mail are available from the Center for International Studies, M.I.T.) He interviewed Congressmen and their assistants at length to get his material.

Dexter found the legislators extremely sensitive to mail. Their reaction to "stimulated" mail—a kind that often is identified with a public relations campaign—was strongly negative. They could spot it easily, the interviewees agreed, and they felt safe in ignoring, or at least in largely discounting, it. Paradoxically, Dexter was told that business men often are ineffectual letter-writers because typically they write about a bill after it is reported upon in the newspapers, by which time usually it is too late to change the bill. Thus it appears that if a business organization's public relations man "stimulates" mail he's wrong, but that if he doesn't do so probably the letters will arrive too late. Obviously, then, the form of the "stimulation" and of the resultant mail deserves careful attention by the PR man.

Dexter came to the conclusion that "a good many and perhaps most Representatives read all their own mail except that which is clearly routine." Most Senators, in

contrast, "rarely see their mail; some of them try to keep control by signing answers." The Dexter piece has useful data and analysis for any public relations practitioner who may want to influence legislators.

THE EFFECT OF AN AUDIENCE UPON WHAT IS REMEMBERED

CLAIRE ZIMMERMAN, Wellesley College, and RAYMOND A. BAUER, Massachusetts Institute of Technology.

This article also is from the Spring, 1956, POQ. The authors, both psychologists, had been studying "mechanisms whereby foreign travel might affect the attitudes of an American traveler." This led to "a general consideration of the role of the audience in the communications process."

A person has been through a given experience; when does he form his opinions as to what happened and as to the meaning of what happened? The Zimmerman and Bauer experiments indicated that these opinions (or attitudes, or impressions, or images) are strongly influenced by the subject's images of the audience to which he reports, or the audience to which he expects to report.

Both the method of this experiment and its results could be of interest and aid to the PR practitioner. The results indicate for example, that desired effects of a plant tour will be much increased if, at tour's end guests are asked to express their impressions to one or more plant representatives.

NOTE:

It is hard to draw a line between scholarly and non-scholarly periodical publications in political science, but the number of professional journals in the field may be said to be about 300. The majority of these are in languages other than English. The following are among the English-language journals of particular potential utility to public relations practitioners:

AMERICAN POLITICAL SCIENCE REVIEW, a quarterly published by the American Political Science Association, 1785 Massachusetts Ave., N. W., Washington, D. C.

ANNALS OF THE AMERICAN ACADEMY OF POLITICAL AND SOCIAL SCIENCE, a bi-monthly published at 3937 Chestnut St., Philadelphia 4, Pa.

POLITICAL SCIENCE QUARTERLY, published by the Academy of Political Science, Columbia University, N. Y. 27, N. Y.

PUBLIC OPINION QUARTERLY, published by Princeton University, Box 231, Princeton, N. J.

SOCIAL RESEARCH, published by the New School for Social Research, 66 W. 12th St., N. Y. 11, N. Y.

*For listings of professional journals in political science see ULRICH'S PERIODICALS DIRECTORY and the CLASSIFIED LIST OF PERIODICALS FOR THE COLLEGE LIBRARY (***pr***, July, 1956).*

D.W.K.

"How To Do It:"

Preparing Your MATERIAL FOR TV

By EDGAR PARSONS ✦

In its short lifetime the medium of television has evolved quickly to the stage where there are recognized rules you must follow to get your material—pictures, movies, charts—on the air. TV stations will still vary slightly in their requirements. However, the following checklist will take care of most situations.

Rule number one is to give the picture a human interest twist. Show the product doing something that will make life easier for TV viewers. Although it's overworked, the device of using a pretty girl with the product is still effective. Consider also whether a cartoon will convey your message better than a photograph. The choice of messsage is yours.

Rule number two is to deliver your picture to the station in the form in which it can be most effectively used. For instance, the very glossy finish which makes for a sharp printed reproduction will pick up glare from the bright studio lights and is therefore useless for TV. The original picture must be converted into something which can be transmitted over the TV system and come out of a home receiver with the desired impact.

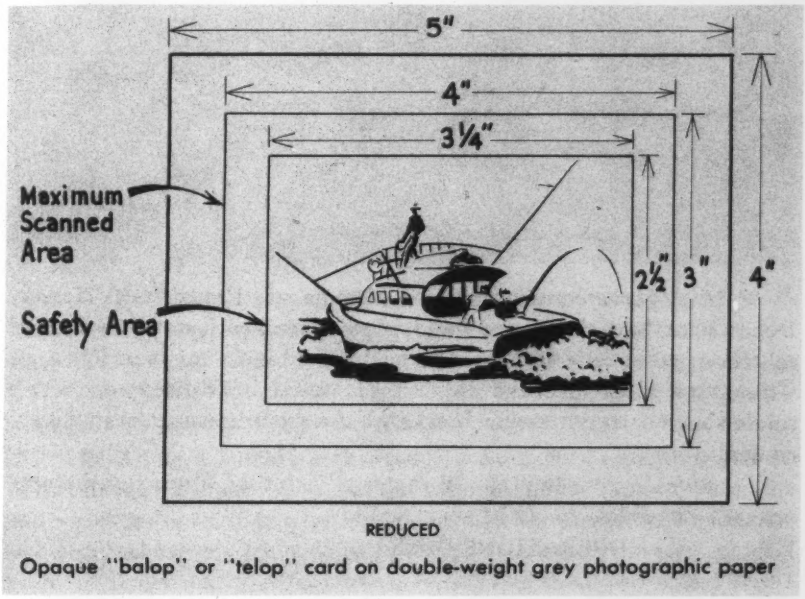
Here are the three ways to reproduce a still picture for TV:

1. *A "flip card"*, either 8″ x 10″ or 11″ x 14″, matte finish, mounted on sturdy board. Be sure the aspect ratio conforms to the proportions of the TV screen: three units high by four units wide. Don't make the mistake of furnishing a vertical subject to be shown on the horizontal screen. Leave plenty of "protection" around the edges. Low contrast prints are best; the TV tube responds best to an image whose contrast between the

✦ *Edgar Parsons is Radio-TV Editor of the Public Relations Department of the American Automobile Association.*

lightest and darkest portions are not greater than one to three. This type of picture or drawing is generally used in the studio; the TV camera is focused directly on your "flip card."

2. *Balop or Telop cards*, on double weight matte finish photo paper, size 4″ x 5″ overall, with a scanned area of 3″ x 4″ and a safety area of 2½″ x 3¼″ centered in the scanned area. The specifications for these cards are more critical than for "flip cards" because they must fit into a standard opaque projector. The contrast ratio may be somewhat greater, but should still be relatively low. A semi-gloss finish is accepted by some stations.

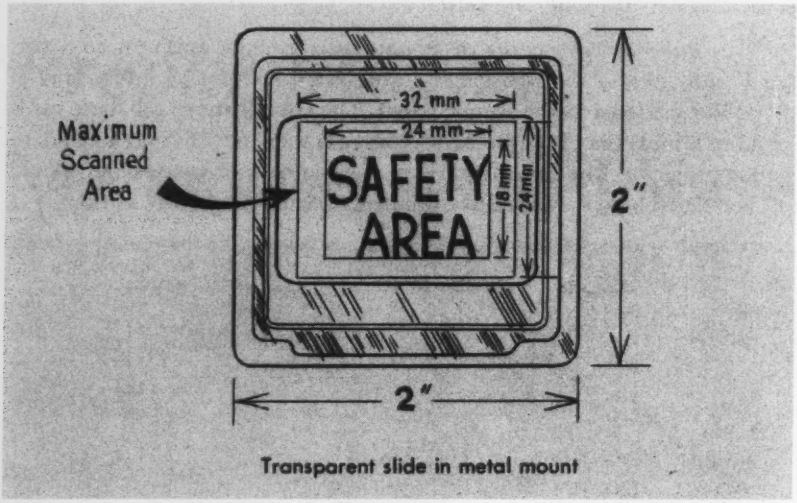


Opaque "balop" or "telop" card on double-weight grey photographic paper

3. *Transparent slides* (a) in glass enclosed Brumberger metal mounts or (b) in glass enclosed SVE cardboard mounts, overall size 2″ x 2″, maximum scanned area 24 mm x 32 mm, safety area 18 mm x 24 mm centered in the scanned area. A few stations prefer to use larger slides, overall 4″ x 5″ but there are not many of these around. *See illustration page 28)*

These three basic tools provide a simple means of delivering a picture to the TV audience. Each should be accompanied by appropriate audio copy in the form of a news story or spot announcement, as the case

may be. Copy and slides or opaques should be numbered to correspond, and should be clearly identified with the sponsoring organization's name.



Transparent slide in metal mount

Many purveyers of information, including the United States Treasury Department, have discovered that it pays to send each station a package containing all three renditions of the picture and including the audio copy. Thus the station can make use of the material at its discretion, within studio shows or during station breaks, on opaque or transparent projection equipment.

Rule Three is that all TV material including films, still pictures, opaques and slides, should be addressed to:

OPERATIONS DESK
WXXX-TV
STREET, CITY AND ZONE, STATE.

Shipment should be timed so as to arrive at least 72 hours before air time. A covering letter may be addressed to "Program Director" or to an individual whom you think will give your material the attention you know it deserves.

Another extremely important tool is the motion picture. Varying in length from ten seconds to a full hour, movies have become the day-in, day-out fare with which the voracious appetite of a hungry medium is appeased. All stations will use good public service films at no cost to the

sponsoring organization. The extent to which they are used may depend in part on the manner in which they are delivered to the projection room. While specifications vary greatly from station to station, this check list will be helpful:

A. Films that fit a definite time segment are easier to program than those which do not. The usual TV schedules call for these lengths: 10 second, 20 seconds, one minute, 4½ minutes, 9½ minutes, 14½ minutes, 29½ minutes and 59½ minutes. As one station film director puts it, "If you give us film for sustaining use, fill the period. Nothing is so irritating as having to dig up a couple of minutes' worth of material to round out a non-commercial program." Unless the film is designed for local commercial sponsorship it should be regarded as sustaining program material. The exception to these time brackets occurs with odd-length short films of three, six, or eight minutes which can be used as fillers for longer programs.

B. Be sure the film is properly identified. The opaque white leader should clearly state the name of the film, running time, sponsor's name and any other pertinent information such as the number in a series. The word "HEAD" should also appear on the white leader. The film can or carton should be similarly labeled.

C. For short films such as 20-second or one-minute spot announcements, furnish several prints to each station to facilitate programming. For longer films, one print is enough, but you may benefit by extra showings if you leave it with the station for a month or more. Many stations will program a film several times while it is in their possession.

D. All films should use the standard Academy Leader, properly attached to the head end. Most stations use the numbers imprinted on the leader as a device for cueing the start of the film. All films should be cleaned and inspected before each booking to be sure they are free of torn sprocket holes and faulty splices. After inspection each film should be wound on the reel with head end out, white leader and information exposed.

E. Spot announcement films should conform to standard TV practice. A ten-second film has eight frames of silent picture, then 6½ seconds of picture with sound, followed by several seconds of silent "runoff" picture or freeze frame. A 20-second film has eight frames silent picture, 18 seconds picture and sound, six seconds silent picture or freeze frame. A one-minute film has eight frames silent picture, 58 seconds of picture with sound, six seconds of silent picture or freeze frame. Note that these specifications add up to more time than is contained in the segment each is to

fill. Some head and tail frames will be lost in splicing your film to others, and a "pad" is allowed at the end, just in case the projector operator is a bit slow.

F. News films may be furnished either with or without sound. In any event, a complete cue sheet should accompany the film, listing the scenes and furnishing the announcer with the story. Many firms are now furnishing all news film complete with sound track including narrator's voice, music and sound effects. The theory behind this practice is that the film can be used on news programs either with or without the sound, and it can also be used elsewhere on special shows such as homemaker programs or farm commentary. If the film can be supplied with live sound to capture the realism of a burning building or a jet plane takeoff, so much the better. In this case little or no commentary is necessary once the picture rolls. Silent "clips" are useful as straight news if the story is of sufficient importance.

Miscellaneous

Other TV materials may, of course, be used. The rules are simple: all printed and hand-drawn matter should be designed for TV.

That progress chart that looked so imposing in your annual report could be too "busy" or otherwise entirely unsuited to TV. Have it reproduced on a large grey card, eliminating all extraneous matter.

Maps are particularly irritating offenders in this respect. Have your artist trace the important lines and points of interest; reproduce on a large grey card, making sure the contrast ratio is within TV tolerance. Lines should be bold; lettering should be in large plain block style. White lines reproduce well on grey paper; black on grey is equally good. If you use color, make certain it will reproduce properly in black-and-white, unless, of course, you are shooting for color TV.

A familiar poster in its original version is striking with its bright scarlet figures on a coal black background. The same poster is completely lost on monochrome TV because the scarlet becomes a deep, dirty grey which melts into the black background. ●

BOOK REVIEWS

COMMUNITY RELATIONS FOR BUSINESS

By JOHN T. MCCARTY, *Bureau of National Affairs, Inc., Washington, D. C.* 286 pages. $12.50.

Reviewed by Lyman L. Bryan,
Executive Director, Oklahoma Development Council

Community Relations, by its very grassroots nature, requires knowledge of the intimate and detailed practice of public relations. Mr. McCarty's treatment of the subject is encyclopedic, interesting, and eminently practical. This will be a major source of reference, for a long time to come, in a field which has immense possibilities and undeveloped potentialities. It contains a blue print for a community relations structure, built brick by brick, to achieve a sound and enduring reputation at the community level. If so constructed, it must inevitably bring success.

Community Relations for Business is based on the author's first-hand knowledge of the field as community relations counselor to General Electric. It proposes a positive approach to an area where the chief danger lies not in one's own action, but in being acted upon. Mr. McCarty obviously views Community Relations as an offensive weapon, not as an umbrella to keep off the rain of external requests which can so dissipate money, time, and effort.

In offering a solid, workmanlike formula, Mr. McCarty also eludes another Lorelei. He has placed showmanship in its proper niche, preferring true gems to the rhinestone glitter.

This handbook also contains an acute and perceptive analysis of a centrally-directed Community Relations organization, and conveys a sound impression of the orthodox relationship to other, no less important, phases of public relations.

Mr. McCarty's chapter headings offer an excellent index to the contents of his work: "Community Relations Defined"; "Why Have a Community Relations Program"; "What Should the Program Include"; "Community Attitude Surveys"; "Press, Radio and TV Relations"; "Community Newspaper Advertising"; "Radio and TV Programs in the Community"; "Mailings to Thought Leaders"; "Speakers' Bureaus"; "Community Fund Drives"; "Special Events"; "Programs for Special Groups"; "Cooperative Community Action"; and "How to Develop a Program." . . . The end result is a checklist-filled treatment of a many-faceted field.

In his own summary of his work, Mr. McCarty gives these two musts for a successful Community Relations program:

> "(1) The plan should have definite objectives, lines of responsibility, and a timetable based upon developing credibility for the company each day of the year, rather than a few activities on a "hit or miss" basis, and (2) Specific manpower should be assigned to the job, because a well-planned program cannot succeed with inadequate direction."

Truer, and more well-put words were never spoken. The importance of translating these words into effective action is summarized by the author's assertion that: "Community Relations is one of the few common denominators that apply to every function performed by a business."

For those whose job it is to deal with the common denominator of Community Relations, this book is highly recommended.

PUBLIC RELATIONS FOR THE SMALLER FIRM

By ROBERT L. PETERSON, *The Bureau of Business Management of the University of Illinois*, 35 pages, $.50.

Reviewed by Sara Woods, Public Relations, Neiman-Marcus, Dallas, Texas

Whatever a person's profession, he will enjoy this informative treatise on the ever-important and often misunderstood function of public relations. Compactly-written and cleverly-illustrated, the booklet makes an ideal guide for the public relations hopeful or fledgling. The title, however, is somewhat misleading—Mr. Peterson's principles can be applied not only to small firms but to big business as well. It's well worth the short reading time required.

OTHER PUBLICATIONS OF INTEREST

MODERN ADVERTISING—Practices and Principles
By HARRY WALKER HEPNER. *McGraw-Hill Company.* 740 pages. $6.75.

THE ART OF WRITING MADE SIMPLE
By IRVIN ROSENTHAL and MORTON YARMON. *Made Simple Books.* 192 pages. $1.

BASIC PUBLIC SPEAKING (2nd Edition)
By PAUL L. SOPER. *Oxford University Press.* 374 pages $5.

A MANUAL OF COPYRIGHT PRACTICE
By MARGARET NICHOLSON. *Oxford University Press.* 273 pages. $6.50.

THE ROAD TO PERSUASION
By WILLIAM MUEHL. *Oxford University Press.* 254 pages. $3.95.

ADVERTISING COPY AND COMMUNICATION
By S. WATSON DUNN. *McGraw-Hill Book Company.* 545 pages. $7.

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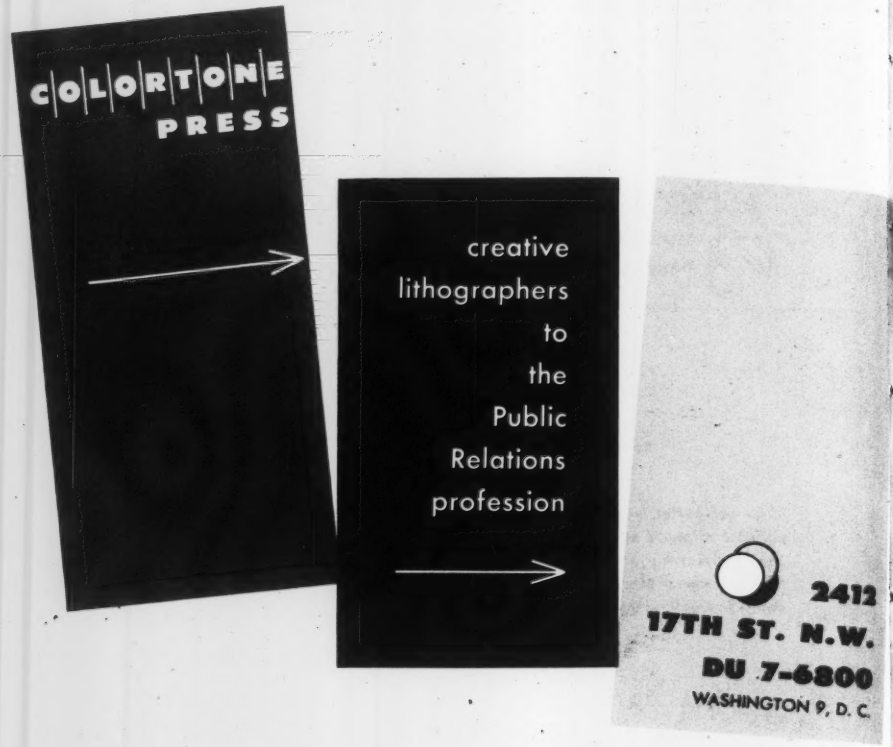

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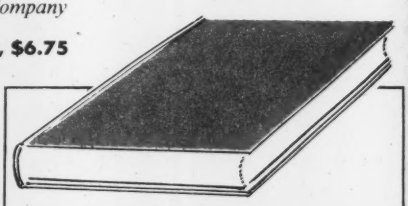

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